

S.A. 79. D. 17.

31



S.A. 79. D. 17.

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S.A. 99. D. 17

Catalogus derjenigen musicalischen Werke so
beij Joh. Christ. Leopold. Kunst-Verlegern in
Augsburg, um nachgesetzten äussersten Preiss
zu haben seynd.

Des musicalischen Divertissement ob: in d. Gehör gerichtete Trio,
I. Theil, bestehend aus 6. Sonaten à 2. Violini et Cembalo, ó
Violoncello, verfertigt, 1. Hrn. Sebast. Bodino. Hochfürstl. Ba-
den Durlachischen Concert-Meistern
Erstbeschagten Werks II. Theil, so gleichfalls aus 6. Sonaten be-
stehet, mit flute Traversiere, Violin. Cembalo ó Violoncello.
Der III. Theil, ebenfalls in 6. Sonaten bestehend à Violini. Haut-
bois, et Cembalo, ó Violoncello
So dann der IV. Theil der aber in XII. Sonaten bestehet, mit Haut-
bois, Violin. Flute traversiere, et Cembalo, ó Violoncello
Ingleichen der V. Theil, bestehet aus 3. in das Gehör gerichteten
Quadro, à 1. Carnu de Chasse, Flute traversiere. Violin. et Vio-
loncello, ó Cembalo.

Iubilus Curia coëstis in terræst. Cur. 7. brevibus Missis, ador-
natus à R. P. Alphonsu Kirchbauern, Profes. Neres. Rev. et
Cels. Princip. ac Episc. Cur. Cancellario. aufs neue mit allem
Fleiss revidirt u. von allen ehevor eingeschlichenen Fehlern
gesäubert

Cithara Mariana. Sedecim antiphonis Laudes concinne
resonantibus animata, eoque quo alii ubiq. iure publici, juz-
ris facta, à Rev. P. Gallo Zeiler, O.S. B. in celeb. et antiquis.
Dñi mag. Monast. ad fauic Lulias Professus Capituli
Blumen-Straus, aus dem annuthigsten musicalischen Kunst
Garten des hochberühten Hrn. Joh. Casp. Ferd. Fischers
Hochfürstl. Baden Badischen Capell-Meisters gesamlet,
u. in 8. Thonus Ecclesiasticos, oder Kirchethon eingetheilet.

Certamen Aoriū idest Lusus Vocuum, inter se in quoè Con-
certantium continens Praeambula. Versettas, atque Catentias,
ab octo Tonis, pars I. à R. P. Caroloman. Koll, O.S. B. et
Professus in Aschpach

Hrn. Philippi Martini VI. musicalische Trio, nehmlich
III. con Liuto, Flute traversiere, et Fontamento. und III.
con Liuto Violin. et Fondamento

Hrn. Conrad Michael Schneider. Direct. Music. et Org.
in Ubn. Clavier-Ubung, I. II. III. IV. und V. Theil, jedem à.
Hrn. Sebast. Bodino VI. Theil, bestehet aus 3. in das Gehör
gerichteten Quadro, oder vielstimmigen Sonaten, deren die
2. à Violino. Flute traversiere 1^{mo} et 2^{do}. Cembalo ó Violoncel-
lo. 2. Violino. Flute traversiere, Alto Viola. Cembalo, ó Vio-
loncello. 3. à Violino. Flute traversiere. Cornu de Chasse.

Cembalo, ó Violoncello.
Musicalischer Parnassus, oder ganz neu unter den Nahmien
der IX. Musen gleichhörig in IX. Partien bestehend und auf
das Clavier exigerichtet. Schlag-Werk. von Hrn. Joh. Caspar
Ferd. Fischers, Marogreßlich Baden Badische Capell Meister
Suonate à Violin. di Eterio Stanfälco Academico arcade, oder vò
Ihro Excellenz Sig: Alejandro Marcelli, comp. XII. Sonaten.
La Cetra Concerti di Eterio Stanfälco Academico Arcade, oder
6. von eben diesem Authore componirte Concerti.
Hrn. Joh. Gottfr. Walthers Hochfürstl. Sachsen Weymarische
Hof-Musici und Organisten zu S. Petri. und Pauli. 8. Vor spiele
über das Lied Allem Gott in der Höh sey Ehr.
Hrn Greg. Werner. Hochfürstl. Esterhazischen Capell-Meister
XII. Symphonien VI. per Camera, e VI. per Capella.
Hrn Alb. Lud. Friz. Battista Maestro di Ballo della Corte e Mu-
sico di Sua Maesta il Re di Svezia. Langravio di Hassia.
VI. Sonate da Camera, à Flaut. trav. ó Viol. Solo, e Cemb. ó Violonc.
Hrn Theophilii Muffati Organista di Corte e Camera di Sua
Sacra Cesarea, Cattolica, e Real Maesta Carlo VI. Imperadore
di Sua Maesta I. Imperadrice Amalia Vedova F Maestro di
Cembalo d'Ambidue. Le Serenissime Arci-Duchesse Regnà:
ti E Parimento di Sua Alterza Reale Duca di Loretta E Gran-
Duxa di Toscana. Componimenti Musicali p il Cembalo. oder
VII. Ouvertüren auf das Clavier

Fl.	Pr.	
2.		(173) Fischer
2.	2.	J. G. Walther
2.	30.	Werner
4.		Maffati
—	24.	
1.	12.	
45.		
4.	30.	

Bodino

Zeiler

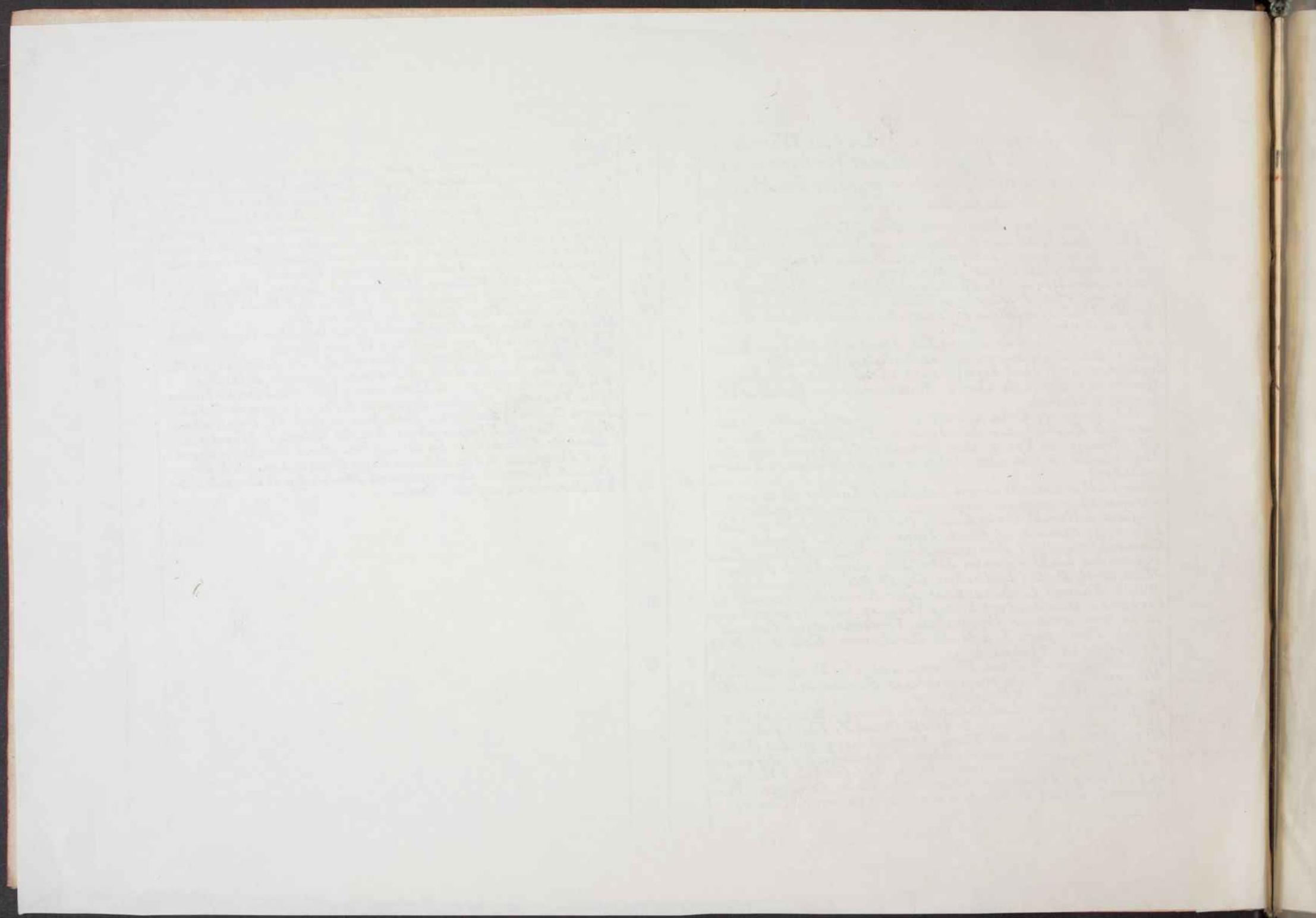
Fischer

Koll

W. Martin

Schnieder

Bodino



Componimenti Musicali per il Cembalo

Di Theofilo Muffat

Organista di Corte e Camera

Di Sua Sacra, Cesarea, Cattolica, e Real Maesta

CARLO VI Imperadore

Di Sua Macstà L'Imperadrice AMALIA Vedova

E Maestro di Cembalo D'Ambidue

Le Serenissime Arci - Duchefse Regnanti,

E Parimente

Di Sua Altezza Reale Duca di Lorena

E Gran Duca di Toscana.

*Scolpit in rame et fatti Stampare
Da Giovanni Christiano Leopold Intagliatore in Augusta
Con Gratia e Privilégio di sua Sacra Cesarea
Cattolica e Real Maesta*





BIBLIOTHECA PALAT.
VINDOBONENSIS.

ALL'
AUGUSTISSIMO POTENTISSIMO ET INVITTISSIMO
CARLO, VI
IMPERADORE DE ROMANI
SEMPRE AUGUSTO.

RÈ
DI GERMANIA SPAGNA UNGHERIA BOEMIA
DALMAZIA CROAZIA SCHIAVONIA &c:
ARCI-DUCA D'AUSTRIA.
DUCA
DI BORGOGNA STIRIA CARINTIA VIRTENBERGA &c:
CONTE
D'ABSBURGO FIANDRA TIROLO
E GORIZIA &c: &c:

Однажды в селе
Святое Богоявление
Богородицкое
Святой Иоанн Креститель
Пришел к старцу
Ильину и спросил:
— Святой ли я? —
— Да, — отвечал старец.
— А я же не святой?
— Да, — отвечал старец.

SACRA CESAREA CATTOLICA E REAL MAESTÀ

Sicome riconosco dalle Clementissime Beneficenze della SACRA CESAREA CATTOLICA, E REAL MAESTÀ VOSTRA l'essermi potuto io applicare alla grand' Arte della Musica, come ho fatto per trent' anni continu, sotto la condotta del sempre celebre, e giammai a bastanza lodato Giovanni Giuseppe Fux supremo Maestro di Capella di V: M:; così ho creduto che sia di scusa degno l'ardimento, che mi porta ad offerirgliene il frutto, che ne ho cavato. Deboli sono, egli è vero, le presenti fatiche: tuttavia mi lusingo, che saranno accolte dalla Cesarea Clemenza di V: M: con quell' istesso benignissimo compatimento, col quale nell = 1690 = dall' AUGUSTISSIMO GENITORE della Medesima furono accolte quelle dell' Padre mio. Quest' esempio, che mi ha dato coraggio, m' empie d'uquale speranza, ond' è, che a piè del Sacro Trono umiliandole, insieme con esse mi umilio anch' io profondissimamente.

DELLA SACRA CESAREA CATTOLICA, E REAL MAESTÀ VOSTRA

*Umilissimo divotissimo et obligatissimo
Servitore e Parallo Teofilo Muffat.*

Al Benigno Lettore!

Per soddisfare alla Promessa fatta dà me nella mia prima Operetta dei Settanta due Versetti, stampata in Vienna l'Anno 1726. cioè, che in Progesso di Tempo auerei data alla Luce un'altra Opera di maggior Momento, per uso del Graue Cembalo: Ecco: Lettor Cortese, che à Te la presento, dell'altra molto più Copiosa, e più faticata, p la maggior Diligenza usataui, come che consagrata al più Gran Monarca del Mondo.

A questo si aggiunge l'incontro aiuto per mia buona sorte del Impressore più Celebre, e più Famoso de tempi nostri, il quale con tanta Ntidezza ne ha fatto la Stampa, che io per me Giudico niente di più Bello, di più Accurato, Diligente, e doue più le Parti con Proprietà tra di loro corrispondano, si sia per ancora veduto in Germania.

Contiene quest' opera dei Leggiadri Capricci d'ogni Spezie, volgarmente Galanterie al giusto Metodo di sonare il Cembalo non solamente con artifizio ridotti, mà lasciandone giudice l'orechio, secondo il Vezzo dello Stil moderno, à recar piacer adattatissimi. Ogni Sforzo immaginabile ho fatto io, per mantenere da per tutto la giusta Applicatura, delle Deta, affinche abbiano minor Fatica coloro, che sapranno ai suoi luoghi adattarle opportunamente.

E però dà notare, che à ciascheduna delle Mani è di tal maniera il proprio Ufficio distribuito, che le note della Chiaue di sopra debbono toccarsi colla Man Destra, e quelle della Chiave inferiore, colla man Sinistra.

Il potermi seruire di più Chiavi, mi sarebbe riuscito di maggior commodo, perche le Note si fossero contenute quasi nello Spazio delle 5. Linee. A persuasione di molti mene sono tutta volta astenuto, considerando, che tutti non sono assuefatti à tante Mutationi. La onde /: prescindendo dalle Fughe, e dalle Fantasie /: ho assegnato una sola Chiave alla Mano Destra, e questa d'ordinario in Soprano, et alla Sinistra quella del Basso, et alle volte del Contralto.

Toccante la Pulizia del sonare, mi sono servito dei soliti Contrasegni, che ne dimostrano le Maniere, egli hò posti nell'ultima Página espressi in tal modo, che dalle Note sottoposte sene comprenda il Valore. Quello però che raccomando, si è di farne uso con tal arte, e Discretezza, onde si conservi la giusta Battuta e la vera Modulatione.

In tutti i Diesis, e nei Bemmolli: tolto il caso di dover toccare l'Ottava, o che la Necessità richieda altrimenti: si deve sempre sfuggire l'uso del detto Pollice.

E ben vero, che in opportunità del Trillo chiuso - to - se auverra, che nel tempo stesso debba tocarsi una Nota in Diesis o in Bemolle, una Terza più Basso, tal nota si dovera sostenere col Dito Indice, e servirvi del Pollice, e del Medio per chiudere il Trillo.

Quando poi si debbono sostenere le Note Lunghe, e le Ligature, è da osseruarsi, che se le Note, che seguono Salgono più alto, o Scendono, debbe cambiarsi il Dito, che sostiene la nota Lunga, con altro più Idoneo, per toccare in Tempo Opportuno le Dette Note sequenti, senza lasciare la Tastatura.

Rispetto ai nomi delle Sonate, mi son servito più tosto di Termini Francesi, che d'Italiani, affine dinon scostarmi dal riceuto uso comune. Del rimanente tutto quel di più, che si poteua fare osseruare, già da altri Autori sene possono estrarre abbondantamente le Cognitioni.

In tanto, se avrò Riprove, che quest'Opera incontri, e venga approuata dai Periti nell'Arte, non avrò Ripugnanza di pubblicarne un'altra, tanto più facilmente, quanto ch'io la tengo già in pronto quasi che per intiero.

In oltre quantunque io sappia, che tutto quello che si scrive, e si Dona al Publico, bene spesso riman Soggetto al perverso giudizio degli Ignoranti Maligni, voglio tutta volta sperare, che Gente di Professione, senza punto detrarre al povero Nome mio, si degneranno d'auere un giusto Riguardo alla Diligenza laboriosa, colla quale mi sono applicato, per servire alla Publica Utilità. Vivi felice.

An den geneigten Leser.



Amit ich mein Versprechen halte, welches ich in meinem ersten kleinen Werck der 72. Versetten gethan, so zu Wien An. 1726. in Kupfer ausgangen, daß ich nemlich mit der Zeit ein anderes auf das Clavier von grösserer Wichtigkeit wolte heraus geben; Sie freundlicher Leser, so præsentiere ich Dir dasselbe viel zahlreicher und mühsamer als das vorige; indemme ich grossen Fleiß daran gewendet, alldieweilen solches dem grössten Monarchen der Welt gewidmet.

Nebst deme habe ich zu meinem Glück den unserer Zeit sehr berühmt und bekannten Kupferstecher und Verleger angetroffen, welcher mit solcher Zierde dieses Werck versiertiget, daß ich davor halte, es seye nichts schöner's, nichts accurater's, und fleißiger's (wo alles in einer so genauen Proportion mit einander correspondiret) bisshero in Deutschland gesehen worden.

Es hält solches allerley Gattungen artiger Caprices, oder so genanten Galanterie-Stück in sich, welche auf dem Clavier nach einer richtigen oder accuraten Art und Weise zu spielen nicht allein künstlich eingerichtet, sondern auch dem Gehör all Vergnügen geben dörfsten. Ich habe allen erdencklichen Fleiß angewendet, durchgehends die rechte Applicatur der Finger bezubehalten; damit diejenigen weniger Mühe haben, welche solche an ihrem Orte geschickt zu appliciren wissen.

Es ist aber doch zu mercken, daß vor jedwedere Hand, auf solche Art ihre gehörige Verrichtung abgetheilet worden, daß man die Noten des oberen Schlüssels mit der rechten Hand, des unteren Clavis aber mit der linken Hand, nehmen müsse.

Wann ich mich mehrerer Schlüssel hätte bedienen wollen, würde es mir weit bequemer gewesen seyn; weilen die Noten gleichsam in dem Raum der fünf Linien wären innen gehalten worden; auf vieler Begehrren aber habe mich der mehreren Schlüssel gänzlich enthalten, in Erwägung, daß nicht alle so vieler Transpositionen jexiger Zeit gewohnet seyn, darum ich dann (die Fugen und Fantasien ausgenommen) einen einzigen Schlüssel und zwar meistentheils den Sopran oder Discant vor die rechte Hand, den Bass aber, und auch zuweilen den Alt wegen der Höhe der linken Hand angewiesen habe.

Was die Zierlichkeit im Spielen anbelangt, gebrauche mich der gewöhnlichen Zeichen, welche die Manier davon anzeigen, und dieselbe auf dem letzten Blat auf solche Weiß andeuten, daß in den unter gesetzten Noten dero Valor oder Bedeutung enthalten werde. Besonders habe ich zu recommandieren, daß man sich der Fein- und Sauberkeit dergestalten befleisse; damit zugleich das Tempo und gute Gesang oder Modulation bey behalten werde.

In allen und jeden Diesis und Bemolli (ausgenommen, wo man Octaven zu nehmen hat, oder die Nothwendigkeit es anderst erforderd) muß man durchgehens den Gebrauch des Daumens vermeiden.

Es wird zuweilen sich ereignen, daß man bey etwan vorsallenden geschlossenen Triller =w= in rechter Hand zu eben der Zeit eine Noten in Diesis oder Bemoll eine Terz tieffer mit nehmen solle: solche Noten wird man dann mit dem Zeigfinger nehmen, und aushalten, so dann sich des Daumens, und des Mittel-Fingers den Triller zu schliessen bedienen müssen.

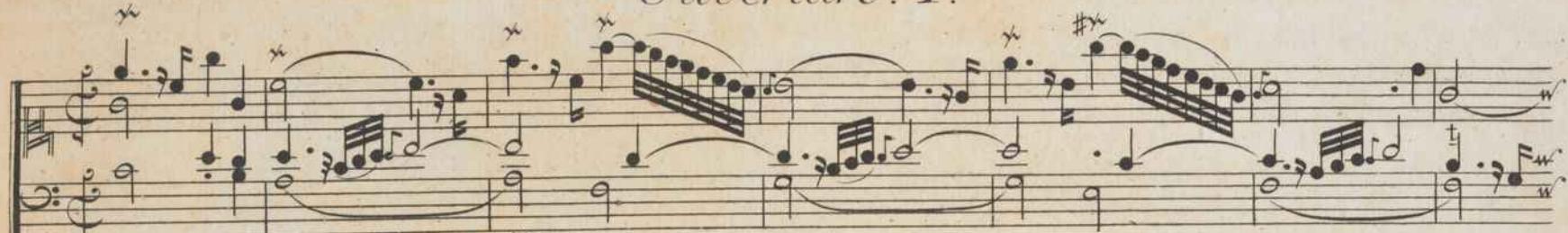
Wann man ferner die lange Noten und Ligaturen aushalten solle, so ist in obacht zu nehmen, daß man (wann die entzwischen folgenden Noten sehr hinauf oder herunter steigen sollen) den Finger, welcher die lange Noten hält, mit einem anderen geschickteren verwechslen müsse, um die erwehnte folgende Noten zu bequemer Zeit zu spielen, ohne die Tastatur auszulassen.

Betreffend die Rahmen derer Stücke, so habe mich lieber der Französischen, als der Welschen bedienet, damit ich nicht von dem gemeinen Gebrauch abweiche, im übrigen wird man schon bey anderen Authoren genugsam ersehen können, was ferners vor das Clavier in obacht zu nehmen seye.

Wann ich werde versichert seyn, daß an diesem Werck ein Wohlgesallen gezeigt, und von denen Kunst-erfahrnen solches gut geheissen werde, so habe keinen Anstand abermahl ein anders heraus zu geben, und dieses desto leichter, weil ich es schon meistentheils versertiget habe.

Leztlichen ob ich gleich weiß, daß alles was geschrieben, und an das Tag-Licht gegeben wird, gar oft dem verkehrten Urtheil boßartiger Ignoranten unterworffen ist; so will ich dannoch hoffen, daß Wohlverständige von dieser Profession ohne Verkleinerung meines wenigen Ruff's sich würdigen werden, einige Absicht auf den mühsamen Fleiß zu haben, den ich allein dem Publico zu Nutz und Vergnigung angewendet habe. Lebe wohl.

Ouverture. I.



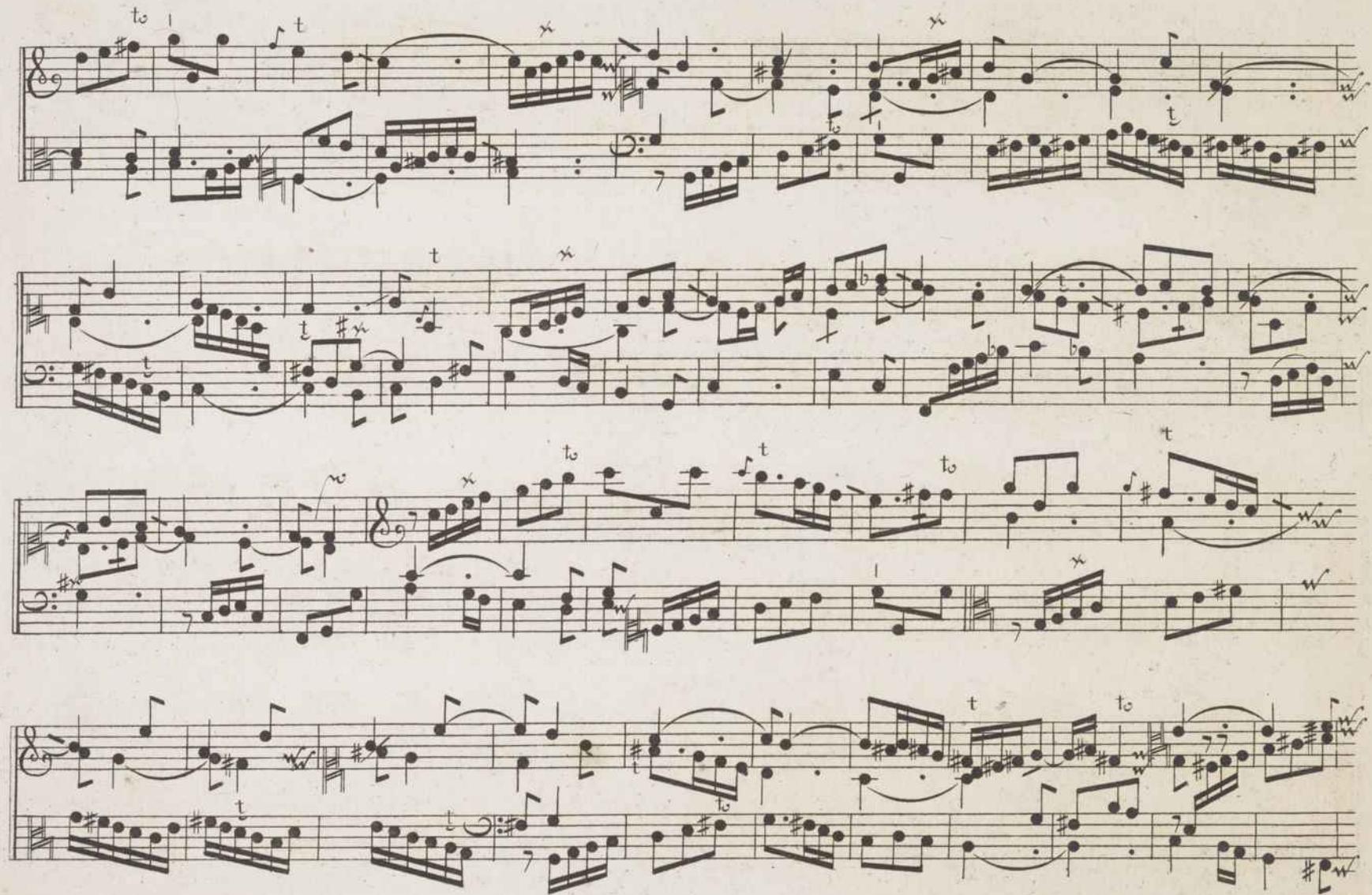
Alla breve, ma Tempo Moderato.



Fuga
Allegretto.



2





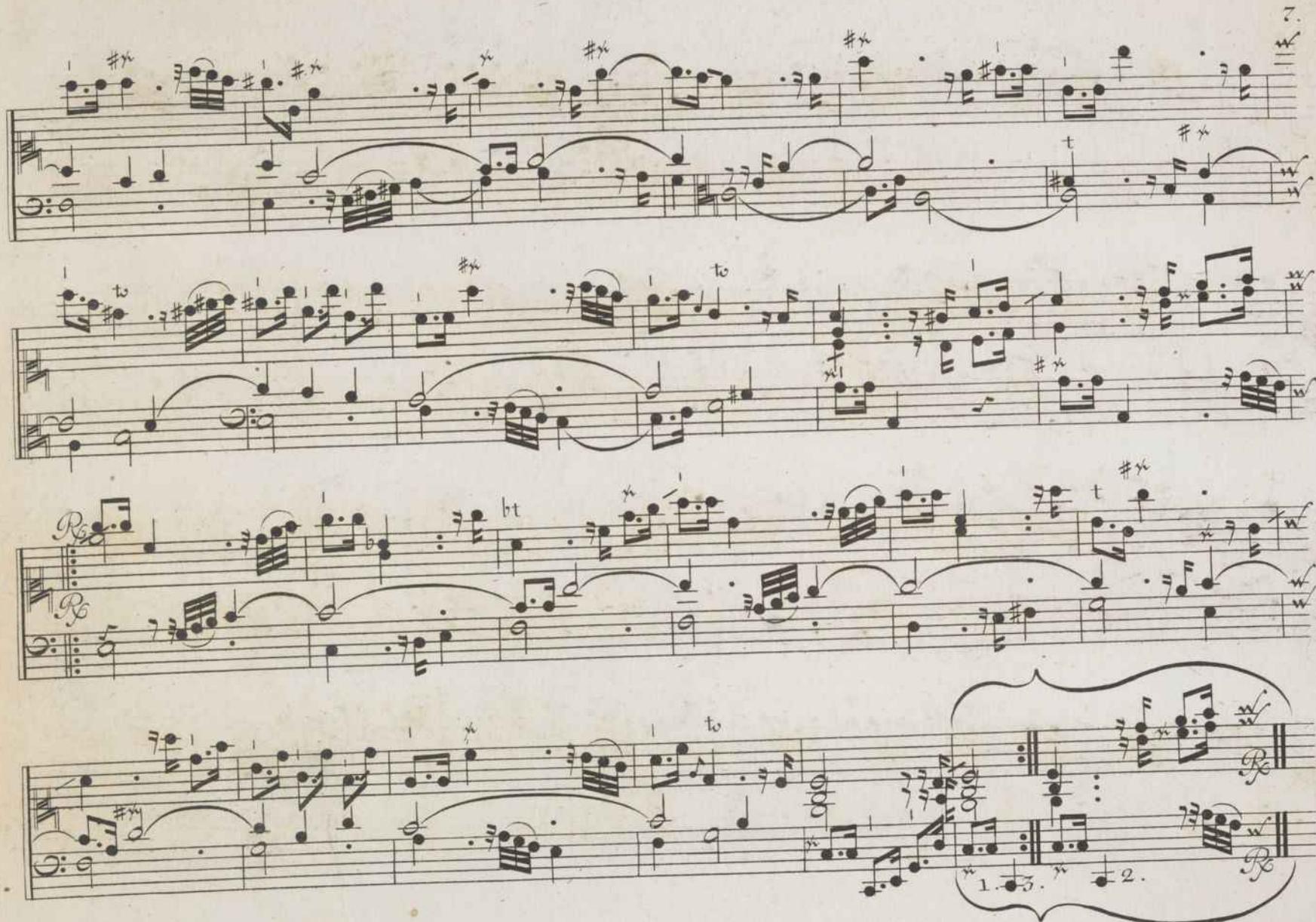
4.

Adagio.*Allemande.**Affetuoso.*



6.





8.



9.

R

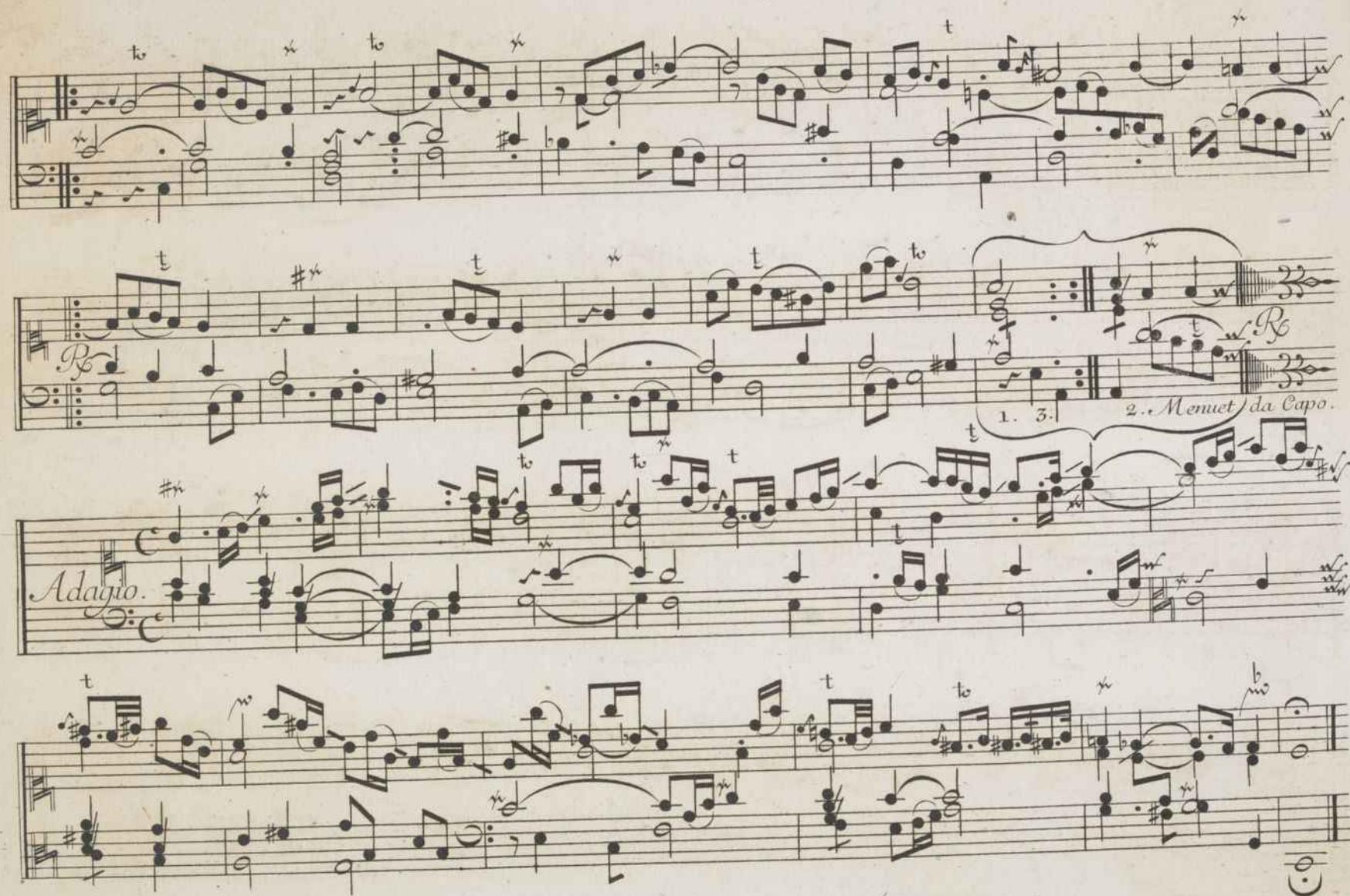
Rigaudon.

10.

Menuet.

The score consists of four staves of handwritten musical notation. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a melodic line with various note heads and stems, some with horizontal dashes indicating pitch or rhythm. The second staff starts with a bass clef, a common time signature, and a key signature of one sharp. It contains sustained notes and some eighth-note patterns. The third staff begins with a bass clef, a common time signature, and a key signature of one sharp. It includes a dynamic marking 'R' and a section ending with a double bar line and repeat dots. The fourth staff begins with a bass clef, a common time signature, and a key signature of one sharp. It concludes with a final section ending with a double bar line and repeat dots.

Trio.



12.

Final.

Allegro.



14.

II.

Prelude.

Tempo Giusto.

Allegretto.



16.

A handwritten musical score for three staves, likely for a harpsichord or organ. The score consists of three systems of music, each with its own key signature and time signature.

- Adagio:** The first system starts with a key signature of one sharp (F#) and a time signature of common time (C). It features a treble clef on the top staff, a bass clef on the middle staff, and a bass clef on the bottom staff. The music includes various note heads, stems, and slurs. Measure numbers 16 and 17 are visible above the staff.
- Allemande:** The second system begins with a key signature of one sharp (F#) and a time signature of common time (C). It uses a treble clef on the top staff, a bass clef on the middle staff, and a bass clef on the bottom staff. The music continues with slurs and note heads.
- Affettuoso:** The third system starts with a key signature of one sharp (F#) and a time signature of common time (C). It uses a treble clef on the top staff, a bass clef on the middle staff, and a bass clef on the bottom staff. The music concludes with a final cadence.



18.





20.

Sarabande.

The musical score consists of four staves of handwritten notation. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features sixteenth-note patterns with grace notes and dynamic markings like 'to' and 'w'. The second staff starts with a bass clef, a key signature of one sharp, and a common time signature. It also contains sixteenth-note patterns with grace notes and dynamic markings. The third staff begins with a treble clef, a key signature of one sharp, and a common time signature. It includes sixteenth-note patterns with grace notes and dynamic markings. The fourth staff begins with a bass clef, a key signature of one sharp, and a common time signature. It features sixteenth-note patterns with grace notes and dynamic markings. The score is written on five-line staff paper.



Menuet.

Music score for a Minuet, numbered 22. The score consists of three staves:

- Staff 1:** Treble clef, $\#$ key signature, common time. Contains sixteenth-note patterns and grace notes.
- Staff 2:** Bass clef, $\#$ key signature, common time.
- Staff 3:** Bass clef, $\#$ key signature, common time.

The score ends with a repeat sign and two endings.

A handwritten musical score for three staves, likely for piano or harpsichord. The score consists of four systems of music. The first system begins with a treble clef, a key signature of one sharp, and a common time signature. It includes a dynamic instruction 'Trio.' and a tempo marking 't'. The second system begins with a bass clef, a key signature of one flat, and a common time signature. It includes a dynamic instruction 'tw' and a tempo marking 't'. The third system begins with a treble clef, a key signature of one sharp, and a common time signature. It includes a tempo marking 't'. The fourth system begins with a bass clef, a key signature of one flat, and a common time signature. It includes a tempo marking 'tw' and a dynamic instruction 'R'. The score concludes with a section labeled 'Menuet Da Capo.' followed by three endings, numbered 1., 2., and 3., each ending with a dynamic instruction 'R' and a repeat sign.

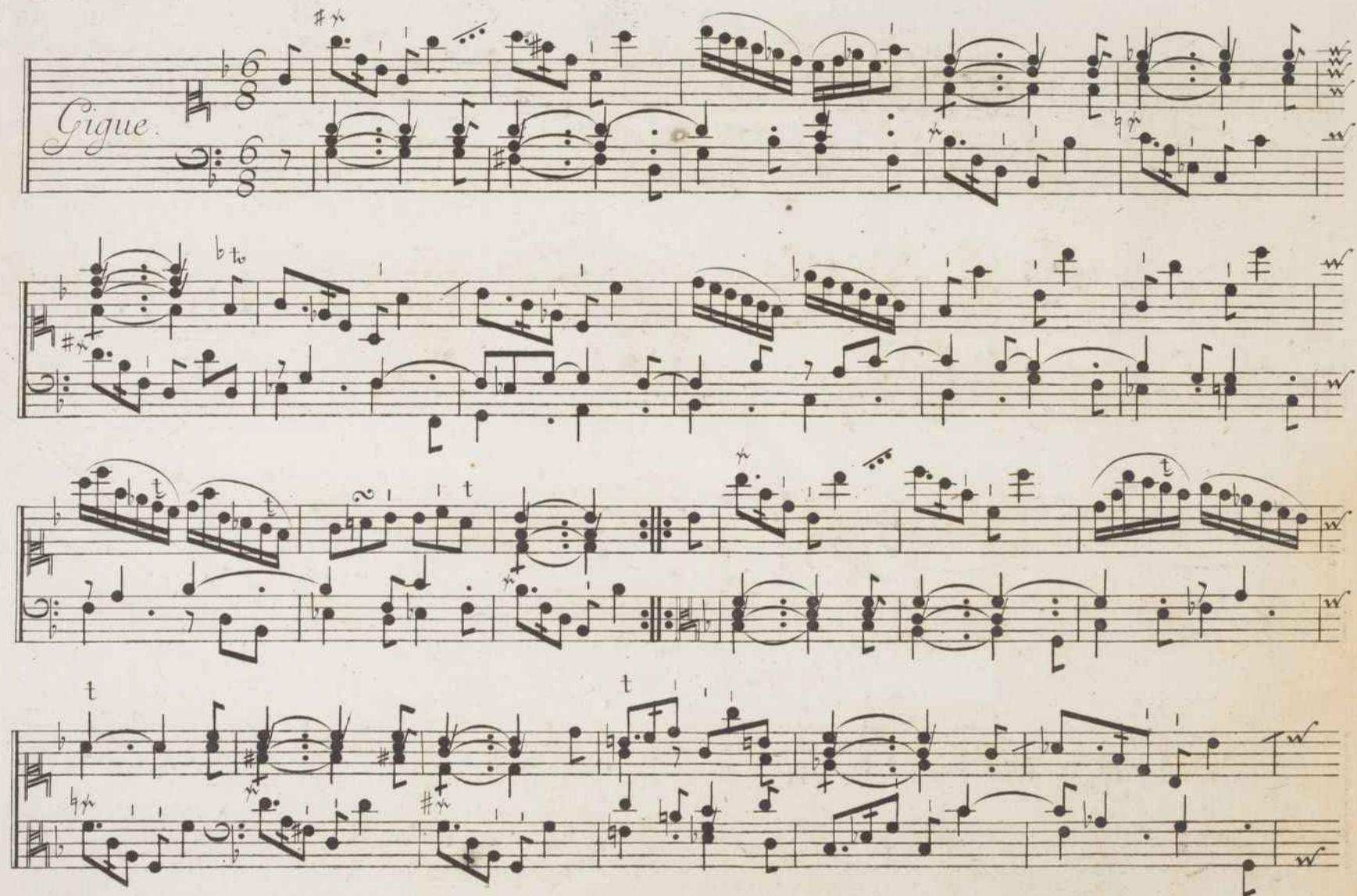
Fantaisie.

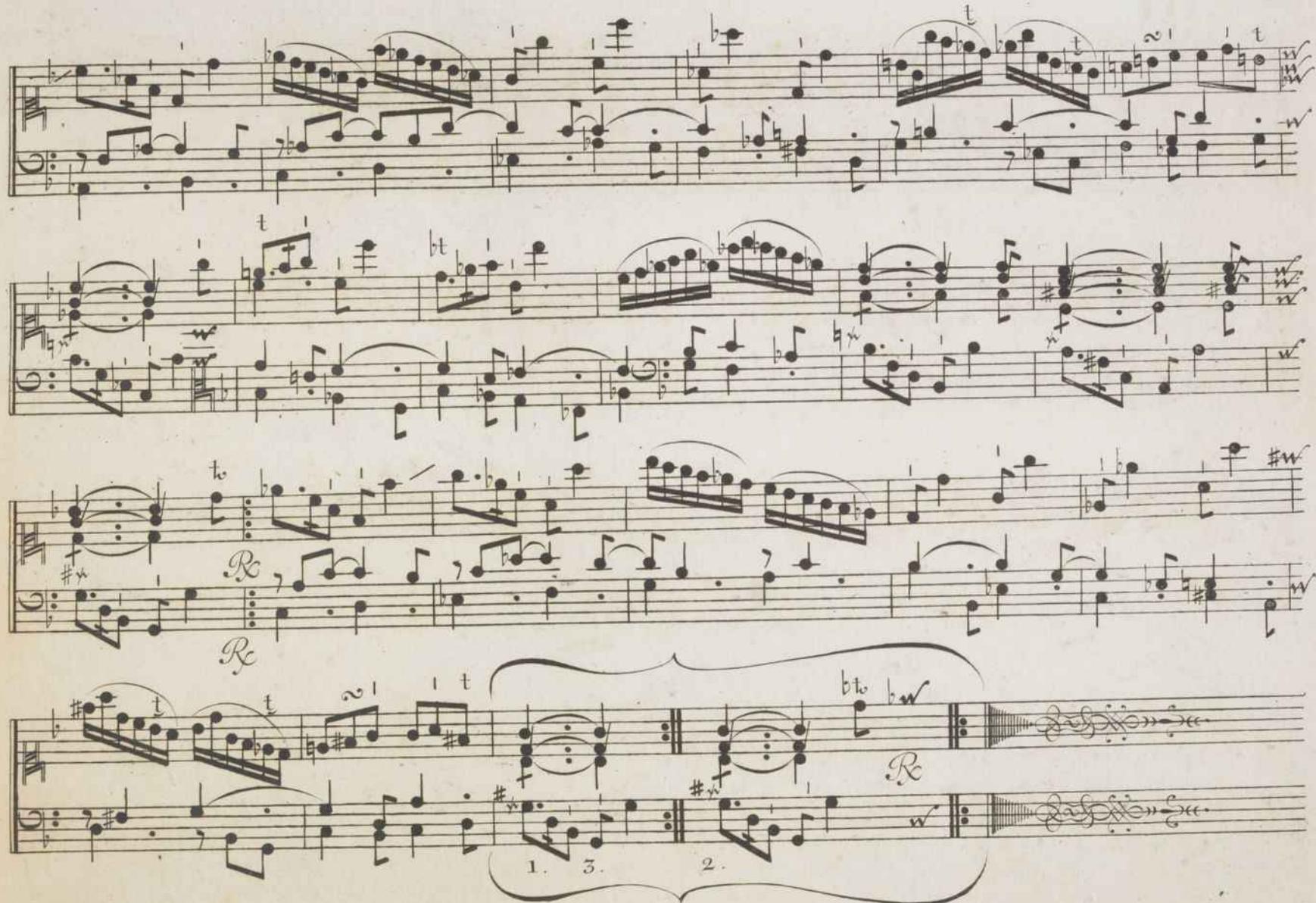
Allegro.

The musical score is composed of six staves of handwritten notation for piano. The first two staves are labeled "Fantaisie." and "Allegro." The music begins in F major (indicated by a C with a sharp sign) and transitions through various time signatures and keys, including G major (indicated by a G with a sharp sign) and A major (indicated by an A with a sharp sign). The notation uses eighth and sixteenth notes, with slurs and grace notes. Dynamic markings include hash symbols (#), "w" (likely indicating a forte dynamic), and "t" (likely indicating a tempo or dynamic instruction). The score is written on five-line staff paper, with some staves having multiple endings indicated by vertical lines and numbers.



26.



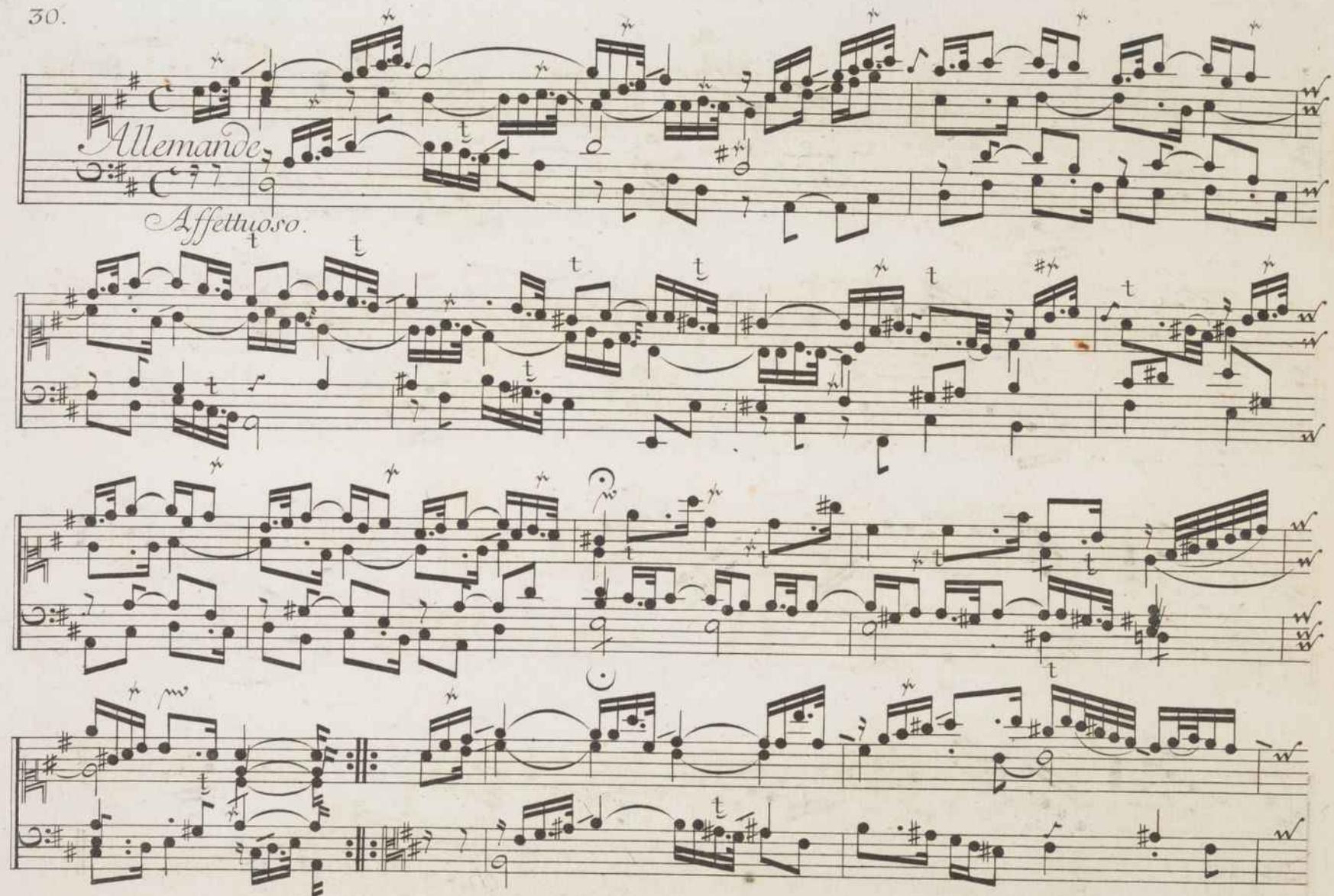


28. III.

A handwritten musical score for three staves, numbered 28. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It is labeled "Fantaisie" and "Grave." The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. The third staff begins with a bass clef, a key signature of one sharp, and a common time signature. The music consists of three staves of handwritten musical notation, featuring various note heads, stems, and bar lines. Measure 28 starts with a forte dynamic (F) and a common time signature. Measure 29 starts with a piano dynamic (P) and a common time signature. Measure 30 starts with a forte dynamic (F) and a common time signature.



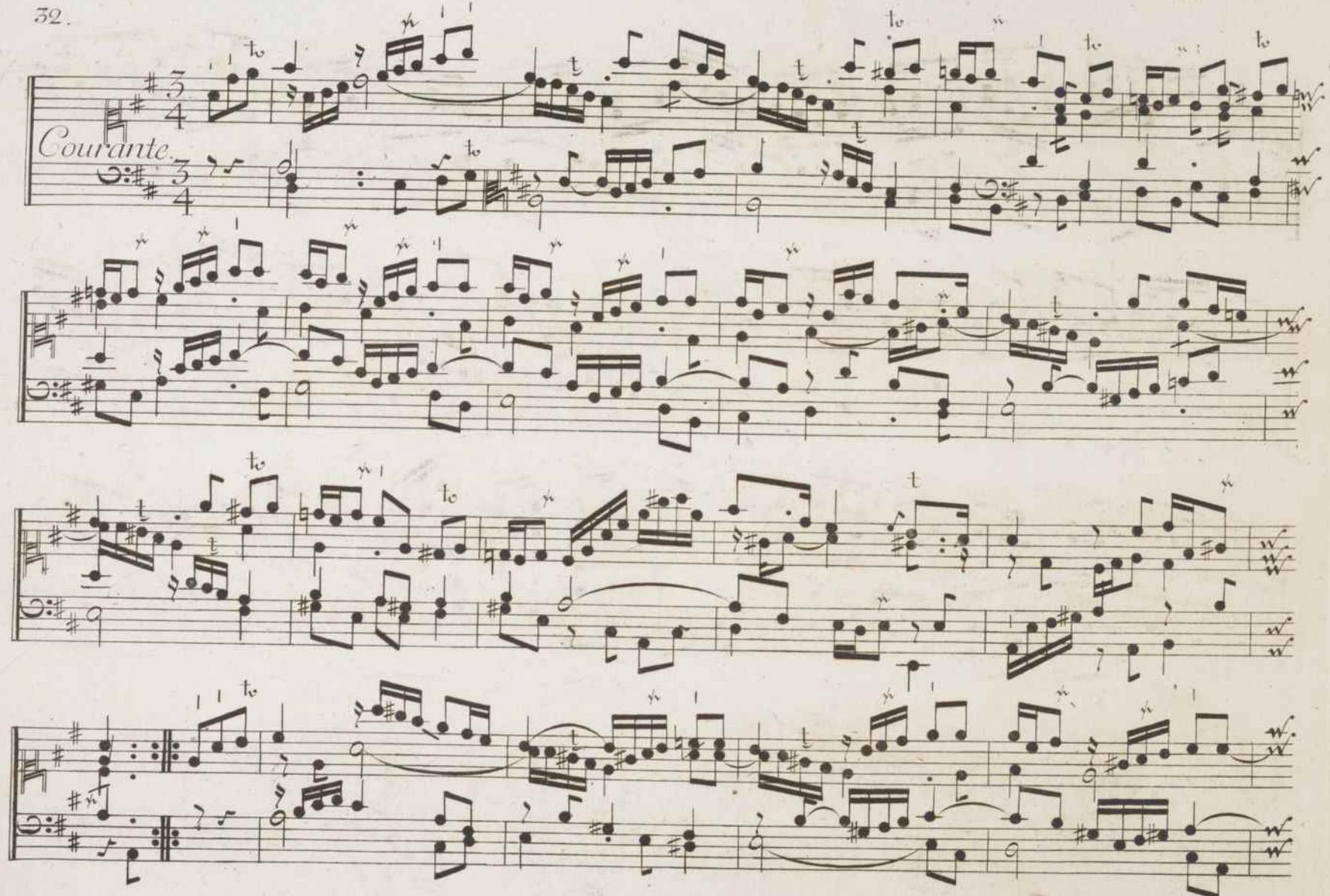
30.



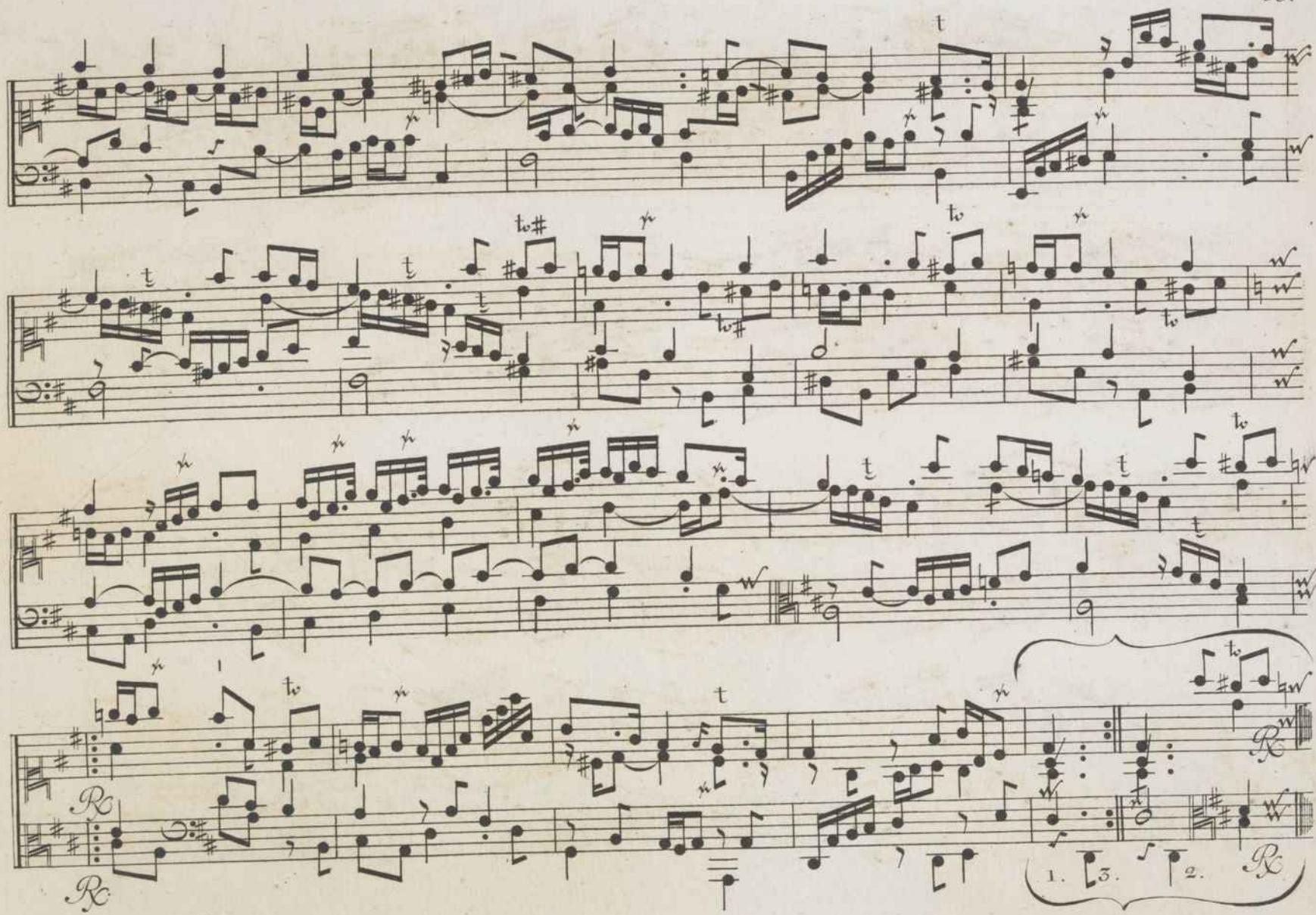
31.



52.



55.



34.

Sarabande

Adagio assai.

This image shows a page from a handwritten musical manuscript. The score consists of four staves of music for a three-keyboard instrument, likely a harpsichord or spinet. The music is in common time and is set in three different keys: G major (indicated by a '3' with a sharp sign), A major (indicated by a '4'), and D major (indicated by a '5'). The piece is titled 'Sarabande' and is marked 'Adagio assai.' The notation includes various note heads, stems, and bar lines, with some markings like 't' and 'w' above the notes. The manuscript is written in black ink on aged paper.



36.

Menuet.

Handwritten musical score for three staves:

- Staff 1 (Top):** Treble clef, 3/4 time, key signature of one sharp. The music begins with a measure of two eighth notes followed by a sixteenth-note grace note. It continues with a series of eighth and sixteenth-note patterns, including a trill-like flourish and a measure ending in a double bar line.
- Staff 2 (Middle):** Bass clef, 3/4 time, key signature of one sharp. This staff provides harmonic support, featuring sustained notes and simple rhythmic patterns.
- Staff 3 (Bottom):** Bass clef, 3/4 time, key signature of one sharp. This staff also provides harmonic support, with sustained notes and simple rhythmic patterns.

The score concludes with a final section of three measures, each starting with a bass note labeled 'R' and ending with a double bar line and a repeat sign.

37.

Rigaudon

Bizarre

Spiritoso.

t *tw* *tw* *w*

t

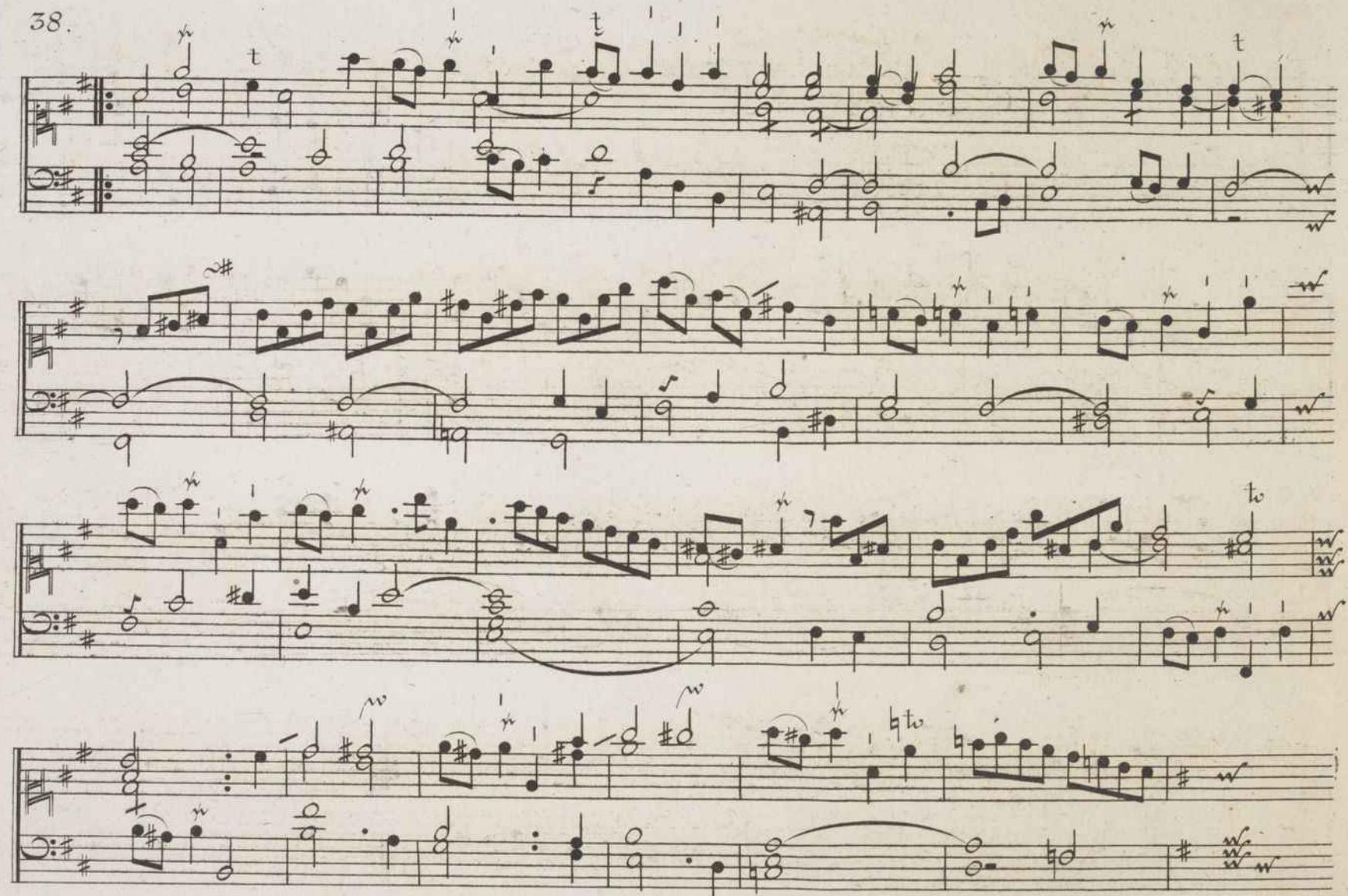
tw *tw* *w*

w

w

Seque La 2.^{da} parte.

38.





Sequel Air.

40.

Air

Affettuoso.

3
4
5
4

R

(1. 3. 2.) *R*

41.

Finale Spiritoso

*Seque
La 2da parte.*

42.



A handwritten musical score for piano, page 43. The score is written on four staves in common time, with a key signature of one sharp. The music consists of six measures. The first measure starts with a half note followed by eighth-note pairs. The second measure contains eighth-note pairs and sixteenth-note patterns. The third measure features eighth-note pairs and sixteenth-note patterns. The fourth measure has eighth-note pairs and sixteenth-note patterns. The fifth measure starts with a half note followed by eighth-note pairs. The sixth measure ends with a half note followed by eighth-note pairs. The score includes dynamic markings such as 't' (tempo) and 'R' (riten. or repeat). The fourth staff includes a first ending (labeled '1. 3.') and a second ending (labeled '2.'), separated by a brace.

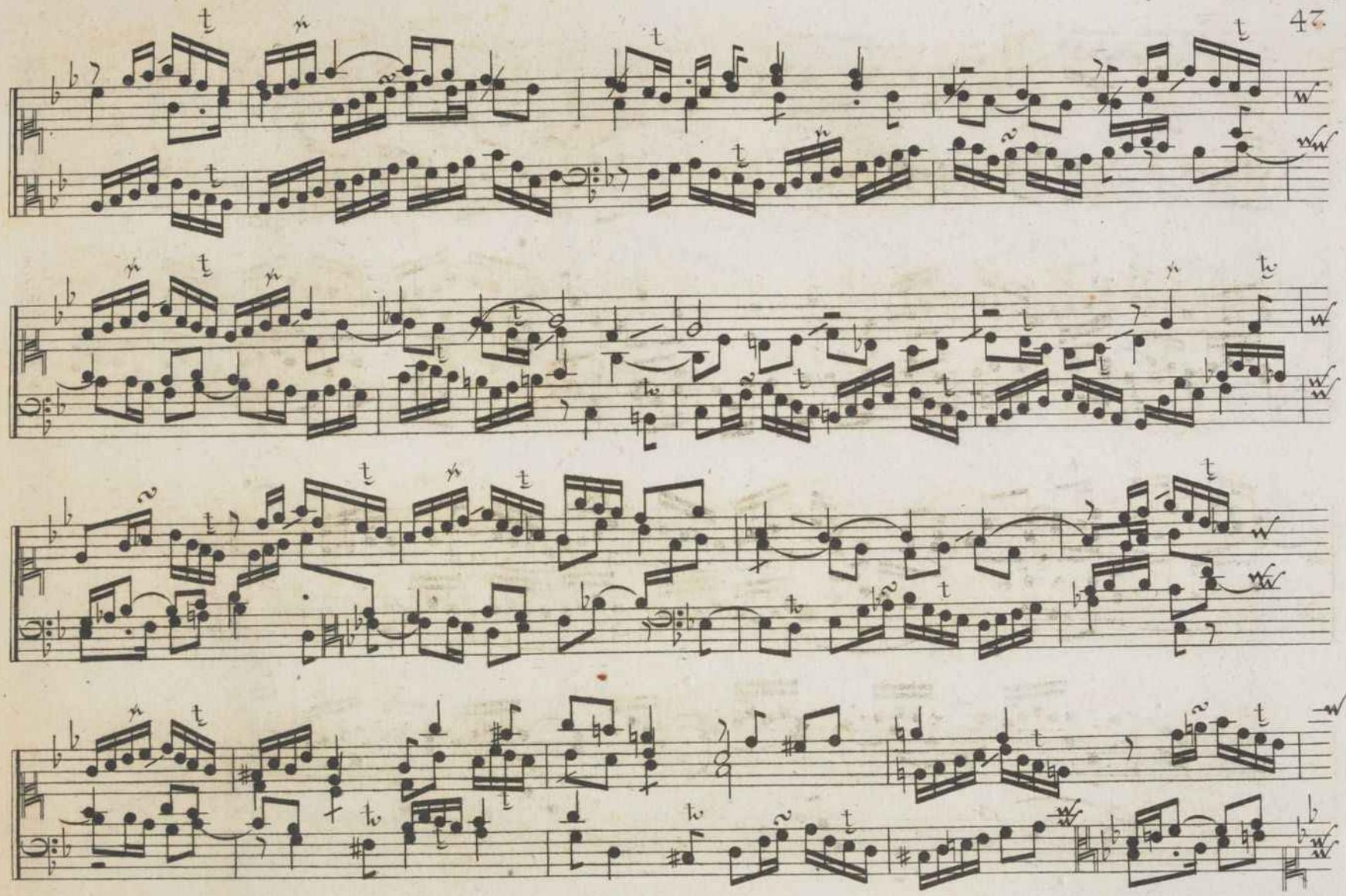
44 IV.





46.

A handwritten musical score for four voices (SATB) on five staves. The score begins with an *Adagio* section, indicated by a bass clef and a tempo marking of $\text{♩} = 60$. The music consists of eighth-note chords and melodic lines. The key signature changes from one staff to another, with some staves starting in B-flat major and others in E-flat major. After the first section, there is a fermata over the top two staves. The music then transitions to a *Fuga a quattro* section, indicated by a bass clef and a tempo marking of $\text{♩} = 120$. This section features complex counterpoint and includes a basso continuo line with a cello-like bassoon part. The final section is labeled *Spiritoso*, indicated by a bass clef and a tempo marking of $\text{♩} = 160$. The score concludes with a final section of fugue, indicated by a bass clef and a tempo marking of $\text{♩} = 120$.



48.

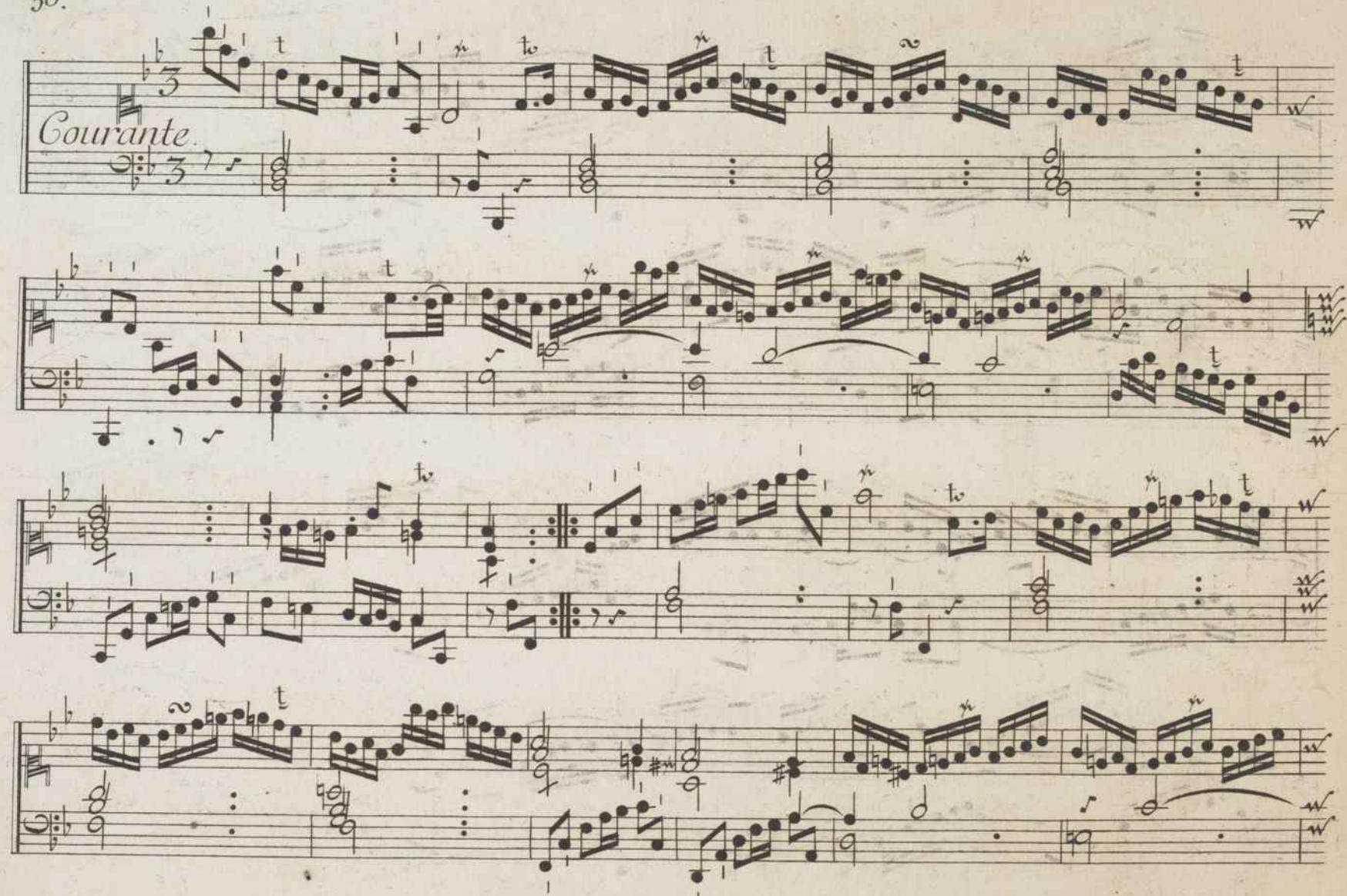
A handwritten musical score for four staves, likely for a harpsichord or organ. The music consists of eight measures, numbered 48 through 55. The key signature changes from B-flat major (two flats) to A major (no sharps or flats). Measure 48 starts with a treble staff containing sixteenth-note patterns. Measures 49 and 50 continue this style. Measure 51 begins with a bass staff, featuring eighth-note patterns. Measure 52 concludes with a bass staff, followed by a repeat sign and a section heading.

Allemande.

Affettuoso.



50.



51.

1. 3. 2.

52.









Seque Menuet Premier

56.

Menuet

Premier

1. 2. 4. 3.

57

Menuet
Second

R

R

Menuet
Premier
Da Capo



A handwritten musical score for four staves, page 59. The score consists of four staves, each with a different key signature and time signature. The first staff starts with a key signature of one sharp and a time signature of 2/4. The second staff starts with a key signature of two sharps and a time signature of 3/4. The third staff starts with a key signature of one sharp and a time signature of 2/4. The fourth staff starts with a key signature of one sharp and a time signature of 2/4. The music includes various note heads, stems, and beams. The second staff contains lyrics in French: "Cornepippe" and "spiritoso". There are also some handwritten markings such as "R" and "w".

60.



A handwritten musical score for three staves, likely for a harpsichord or organ. The music is in common time and consists of three systems. The first system begins with a treble clef, a bass clef, and a bass clef, followed by a key signature of one flat. The second system begins with a bass clef and a key signature of one flat. The third system begins with a bass clef and a key signature of one flat. The score features various note heads, stems, and bar lines. Measure numbers 1, 3, and 2 are indicated below the first, second, and third systems respectively. The word "Segue Gigue" is written in cursive script above the third system. The page number 61 is located in the top right corner.





64. V

Handwritten musical score for a string quartet, page 64. The score consists of five staves of music with various dynamics and time signatures. The first staff begins with a dynamic t and a time signature of $\frac{2}{4}$. The second staff starts with *Ouverture.* and $\frac{3}{4}$. The third staff begins with *Allegretto.* and $\frac{2}{4}$. The fourth staff starts with t and $\frac{3}{4}$. The fifth staff begins with w and $\frac{3}{4}$. The score includes several measures of music with various note heads and stems, and concludes with a section labeled *Divace.* and $\frac{3}{4}$.

65.

Segue Subito.

66.

66.

Treble clef, 8/8 time, dynamic sforzando.

Bass clef, 8/8 time.

Bass clef, 8/8 time.

Allemande.

Affettuoso.



68.

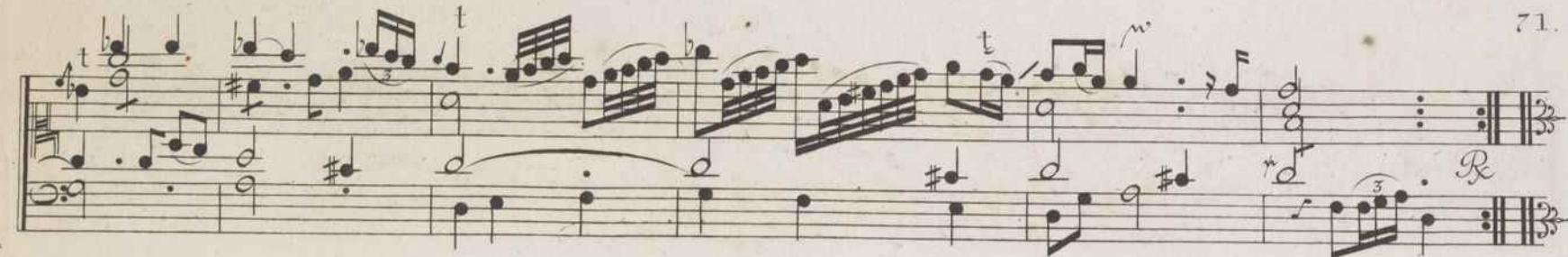




Segue Sarabande.

70.





72.

Rigaudon. *Spiritoso.*

The image shows a page from a handwritten musical manuscript. It features two staves of music for a keyboard instrument, likely harpsichord or spinet. The top staff begins with a treble clef, a common time signature, and a key signature of one flat. The bottom staff begins with a bass clef, a common time signature, and a key signature of one flat. The music consists of six measures per staff, with various note heads, stems, and bar lines. The notation includes several grace notes indicated by small 't' symbols above the main notes. The piece is labeled 'Rigaudon.' and 'Spiritoso.' at the beginning of the first staff. The handwriting is in black ink on aged paper.

75.

Menuet

R.

R.

R.

1. 9₃. *2. 9 R.*

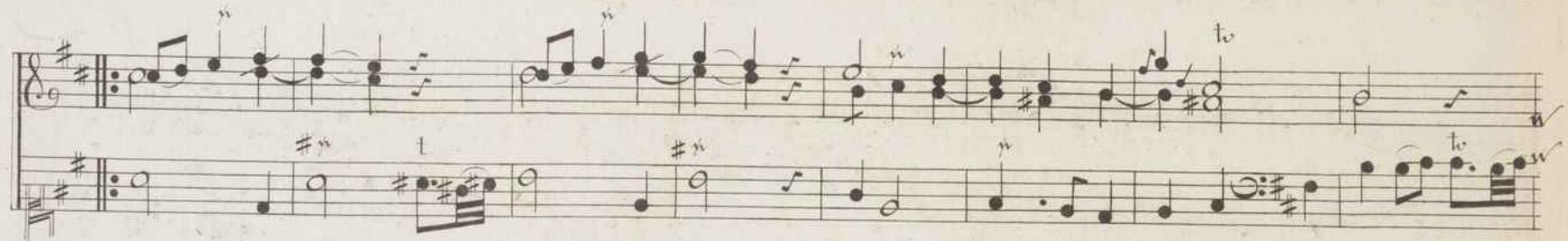
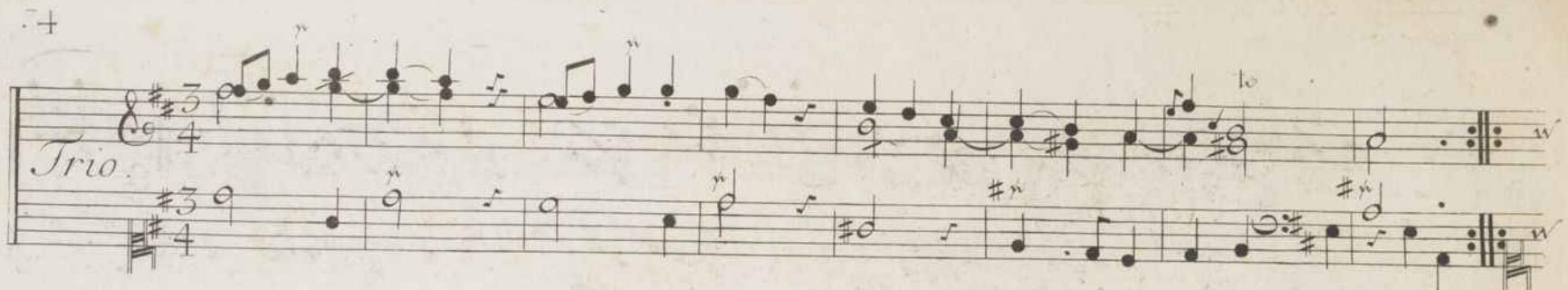
R.

R.

R.

1. 5. *2. 9 R.*

Seque *Trio.*





76.

VI.

Fantusie.

Vivace.

The score is composed of four staves of handwritten musical notation for piano. The first staff starts with a forte dynamic (ff) and a tempo marking 'Vivace.'. The second staff begins with a dynamic (f). The third staff starts with a dynamic (p). The fourth staff ends with a dynamic (ff). The music consists of various note values (eighth and sixteenth notes) and rests, with harmonic changes indicated by key signatures and Roman numerals. The notation is typical of early printed music, using vertical stems for notes and horizontal strokes for beams. The manuscript is written in black ink on aged paper.



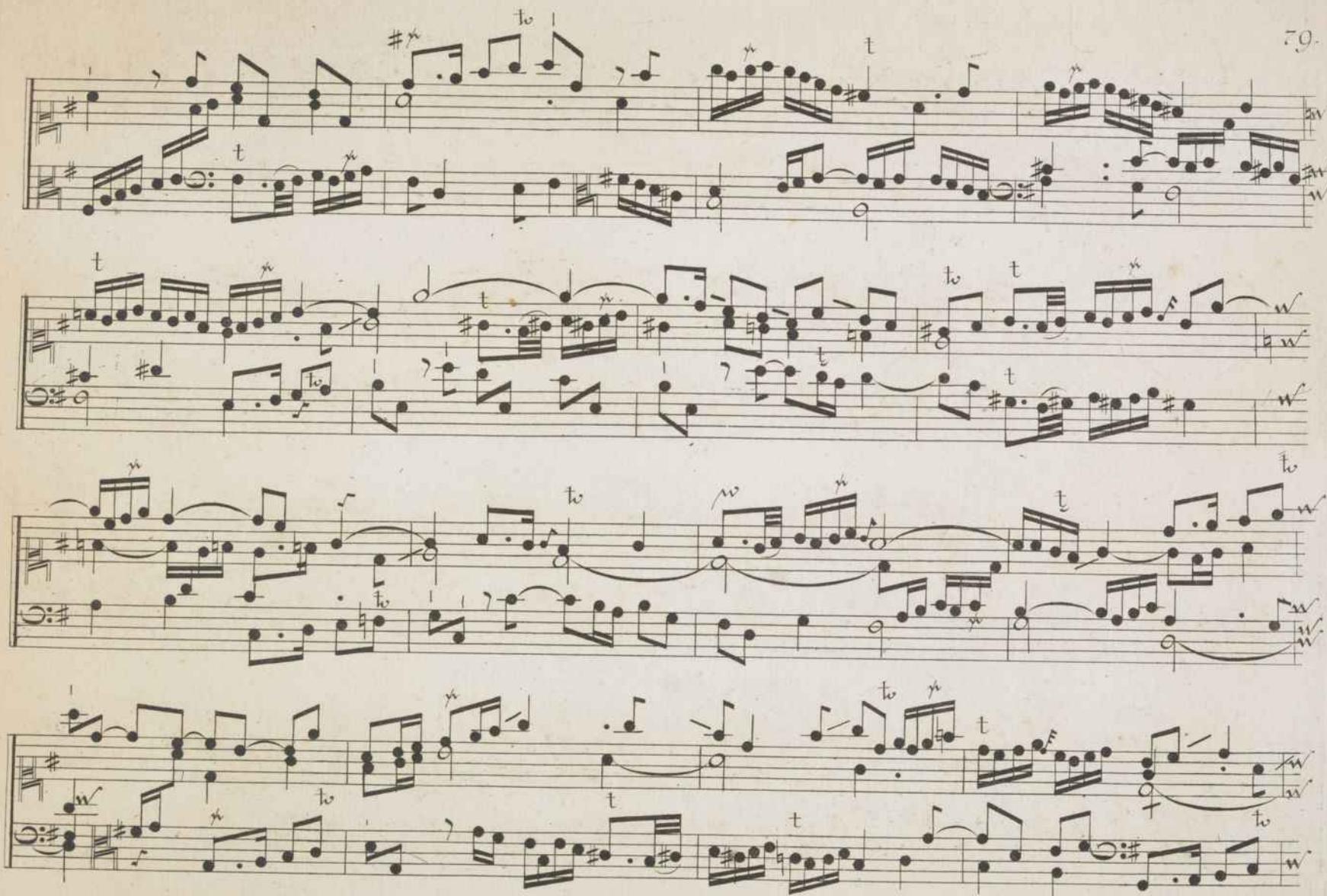
Fuga.

tro.

a 4 :

Divace.

The image shows a page from a handwritten musical manuscript. It features four staves of music, each with a different key signature and time signature. The first staff starts with a key of C major and a common time, indicated by a 'C' with a '#'. The second staff begins with a key of C major and a common time, indicated by a 'C'. The third staff starts with a key of C major and a common time, indicated by a 'C'. The fourth staff begins with a key of C major and a common time, indicated by a 'C'. The music consists of various note heads and stems, with some having horizontal strokes through them. There are also several rests and a few grace notes. The manuscript is written in black ink on aged paper.



80.

Allemande.

Spiritoso.

81.

1. 3. 2. R

Courante Seque







A handwritten musical score for four staves, page 85. The score consists of four staves, each with a different key signature and time signature. The first staff starts in G major (one sharp) and transitions to D major (two sharps). The second staff starts in A major (two sharps) and transitions to E major (three sharps). The third staff starts in C major (no sharps or flats) and transitions to F major (one sharp). The fourth staff starts in G major (one sharp) and transitions to D major (two sharps). The music features various note heads, stems, and rests, with some notes having horizontal dashes above them. The title "La Coquette" is written in cursive script across the middle of the second staff. The score is written on aged paper with a red binding visible on the right side.

86.

Menuet.

Trio.

A handwritten musical score for four staves, likely for a harpsichord or organ. The score consists of four systems of music:

- System 1:** Treble clef, common time, basso continuo staff below. Measures show various note heads and rests, with performance instructions like "tw" and "w".
- System 2:** Bass clef, common time. Measures show various note heads and rests, with performance instructions like "tw" and "w".
- System 3:** Treble clef, common time. Measures show various note heads and rests, with performance instructions like "tw" and "w".
- System 4:** Treble clef, common time. Measures show various note heads and rests, with performance instructions like "tw" and "w".

Text labels in the score include:

- "Menuet Da Capo." appearing in System 2.
- "Air." appearing in System 3.
- "Vivace." appearing in System 6.

88.

A handwritten musical score for piano, featuring four staves of music. The score is in common time and consists of four systems of music. The key signature changes frequently, indicated by various sharps and flats. The first system starts with a key signature of one sharp (F# major) and ends with a key signature of three sharps (G major). The second system begins with a key signature of two sharps (B major) and ends with a key signature of one sharp (F# major). The third system begins with a key signature of one sharp (F# major) and ends with a key signature of one flat (E major). The fourth system begins with a key signature of one sharp (F# major) and ends with a key signature of one flat (E major). The music includes various dynamics such as 't' (tempo), 'tw' (tempo), and 'R' (riten.); articulations like dots and dashes; and performance instructions like 'w' (weight) and 'R' (riten.). The manuscript is written in black ink on white paper.

A handwritten musical score for piano, page 89. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a melodic line with various note heads and stems, some with horizontal strokes (t) and vertical strokes (w). The second staff starts with a bass clef, a key signature of one sharp, and a common time signature. It also contains a melodic line with note heads and stems, some with horizontal strokes (t) and vertical strokes (w). The third staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a melodic line with note heads and stems, some with horizontal strokes (t) and vertical strokes (w). The fourth staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains a melodic line with note heads and stems, some with horizontal strokes (t) and vertical strokes (w). The music is divided into measures by vertical bar lines. The score is written on five-line staff paper.

90.



A handwritten musical score for three staves. The top staff consists of two systems of music, each ending with a repeat sign and a double bar line. The middle staff begins with a repeat sign and continues the musical line. The bottom staff begins with a repeat sign and ends with a double bar line. Measure 91 concludes with a fermata over the first note of the third system. Measure 92 begins with a repeat sign and continues the musical line. The score is written on aged paper with black ink.

Segue Menuet.

1. 3. 2.

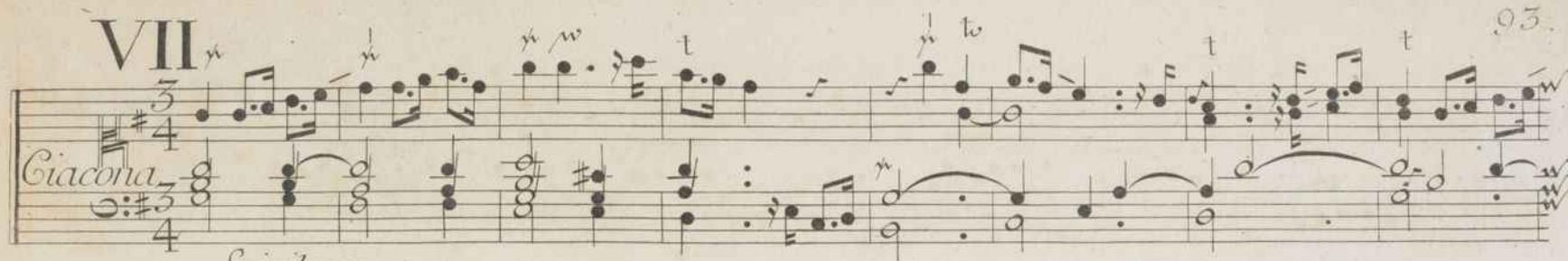
92.

Menuet
en Cornes
de Chasse

1. 2. 3.

VII

93.

*Spiritoso.**Segue Var. 1. per finir la Ciaccona*

94.



95.

A handwritten musical score for four staves, likely for a harpsichord or organ. The music is in common time and consists of ten measures. Measures 7 and 8 are on the first two staves, while measures 9 and 10 are on the last two staves. The notation includes various note heads, stems, and bar lines. Measure 7 starts with a treble clef, a key signature of one sharp, and a tempo marking of 80. Measure 8 begins with a bass clef and a key signature of one sharp. Measure 9 starts with a treble clef and a key signature of one sharp. Measure 10 starts with a bass clef and a key signature of one sharp. The word "Segue" is written at the end of measure 10.

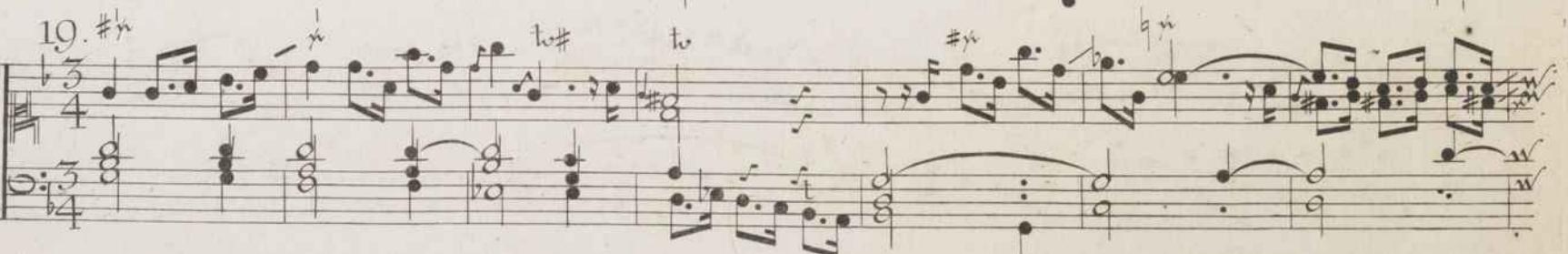
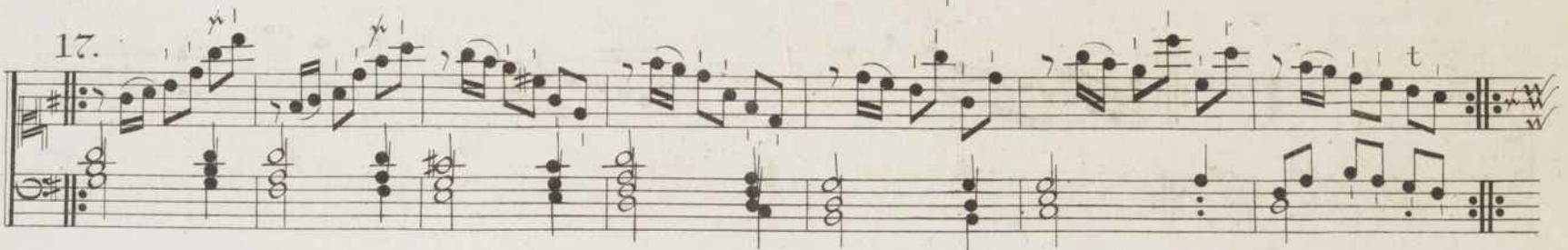
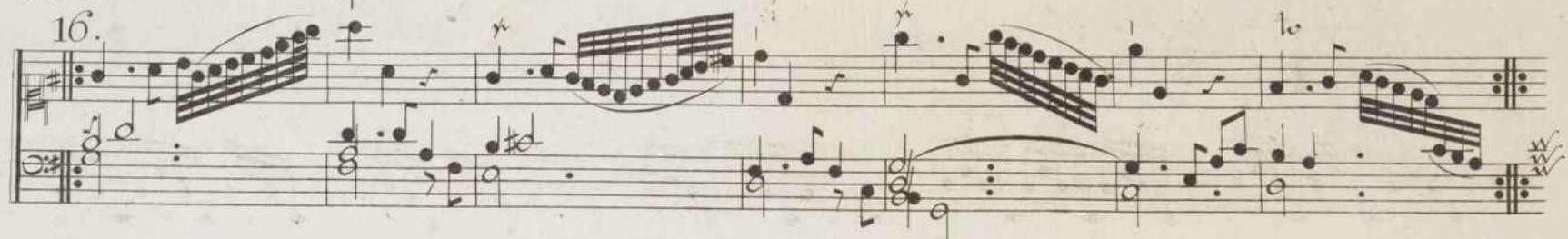
96.



97.

A handwritten musical score for piano, featuring four staves of music. The score is in common time and uses a key signature of one sharp (F#). Measure 14 begins with a treble clef, a bass clef, and a common time signature. It consists of six measures of music, ending with a repeat sign and the instruction "w". Measure 15 begins with a treble clef, a bass clef, and a common time signature. It consists of six measures of music, ending with a repeat sign and the instruction "w". The score concludes with a final section of six measures, ending with a repeat sign and the instruction "w". The music is written in a clear, cursive hand, with some notes and rests indicated by small vertical strokes. The page number "97." is written in the top right corner.

98.



99.

A handwritten musical score for piano, featuring four staves of music. The score is divided into measures by vertical bar lines. Measure 19 begins with a treble clef, a key signature of one sharp, and a common time signature. It consists of six measures of music, ending with a double bar line. Measure 20 starts with a bass clef, a key signature of one sharp, and a common time signature. It contains five measures of music. Measure 21 begins with a treble clef, a key signature of two sharps, and a common time signature. It contains three measures of music. The score concludes with a bass clef, a key signature of one sharp, and a common time signature, followed by a final measure labeled "Segue". The manuscript includes various musical markings such as dynamic signs (e.g., f , ff , p , mf , v , w , t), articulation marks (e.g., dots, dashes, vertical strokes), and slurs.

100.



101.

A handwritten musical score for two staves, likely for piano or organ. The score consists of four lines of music, each with a key signature and time signature. Measure 25 begins with a treble clef, a key signature of one sharp, and a common time. It features sixteenth-note patterns and various rests. Measure 26 begins with a bass clef, a key signature of one sharp, and a common time. It continues the sixteenth-note patterns. The score concludes with a section labeled "Segue." in cursive script, followed by a wavy line symbol.

102.

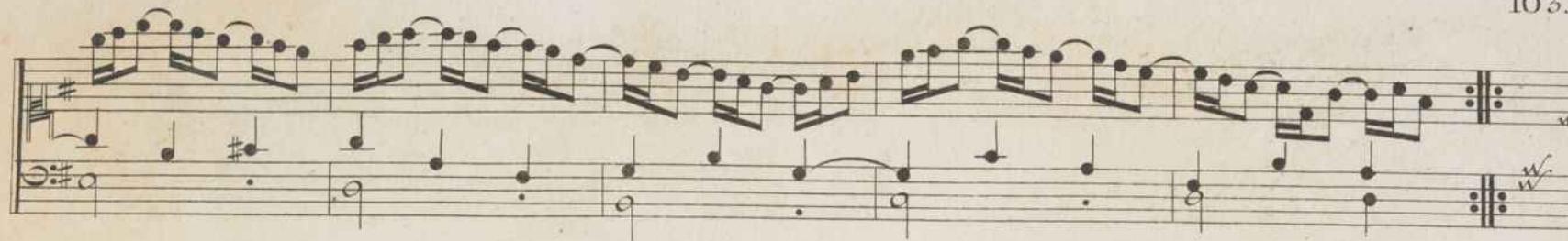
27.

28.

29.

30.

103.



31.



32.





36.

37.

38.

w il Primo Motivo
della Ciacona
Da Capo.

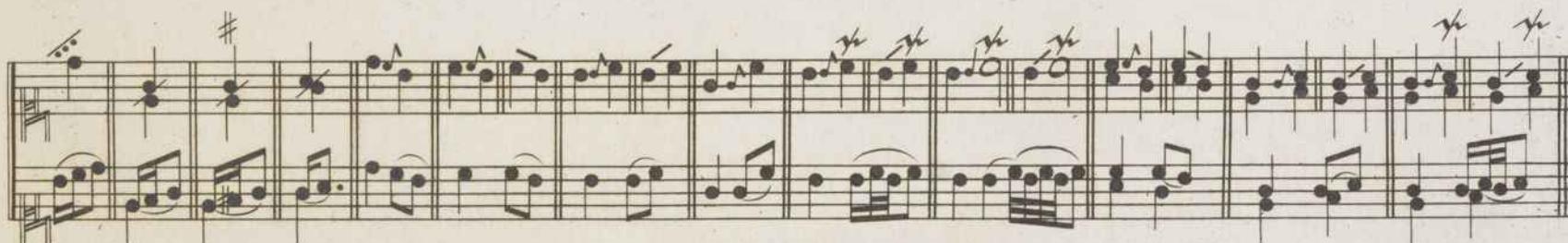
106

Particolari Segni delle Maniere.

107



Spiegazioni dei Sopraddetti Segni.



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